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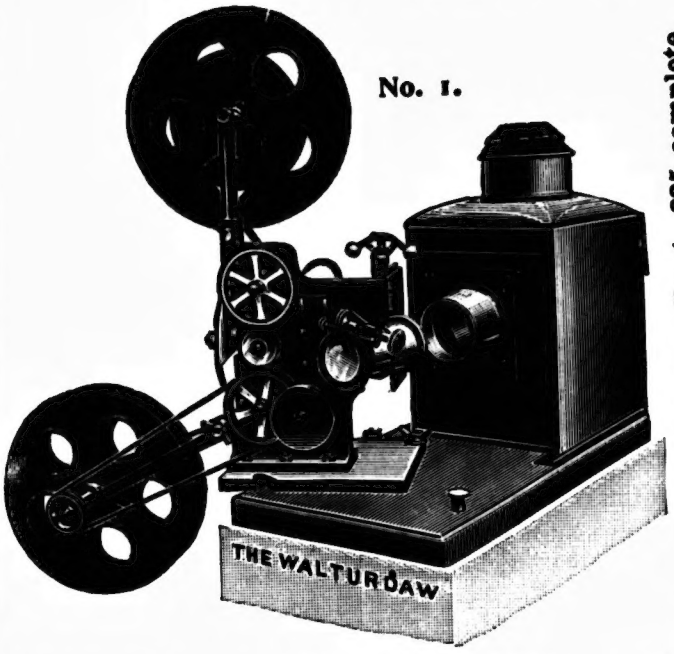

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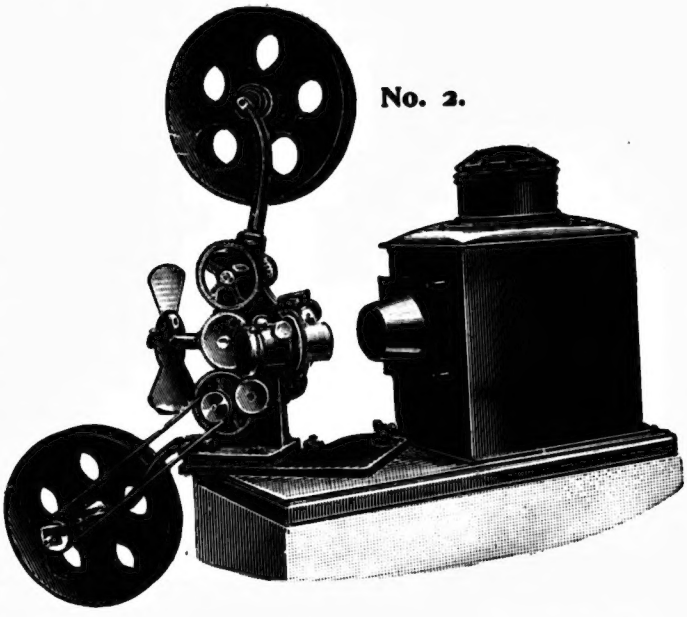

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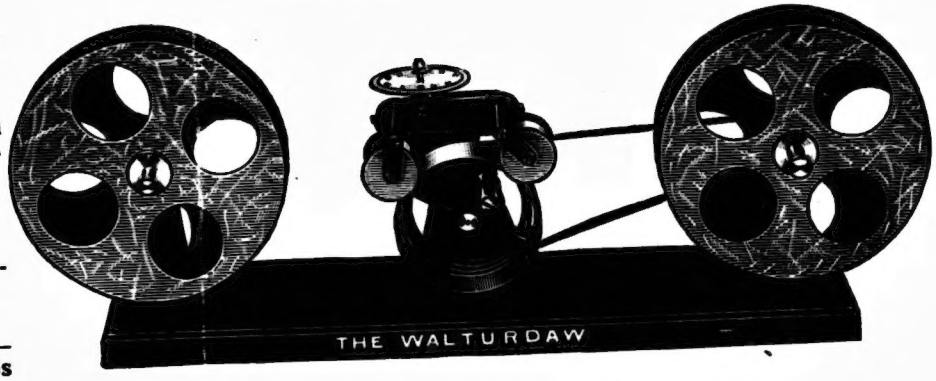

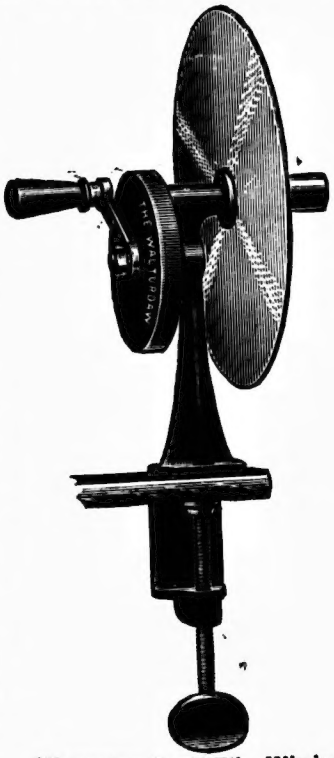

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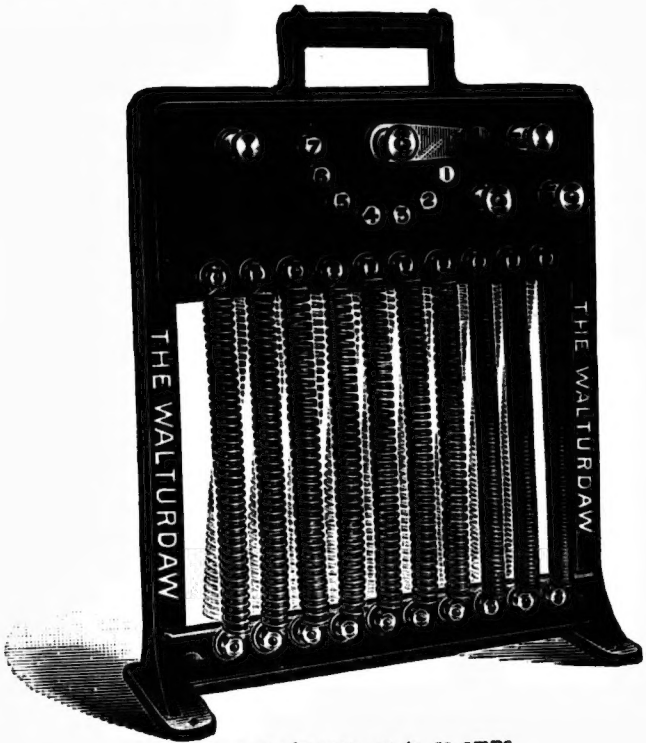

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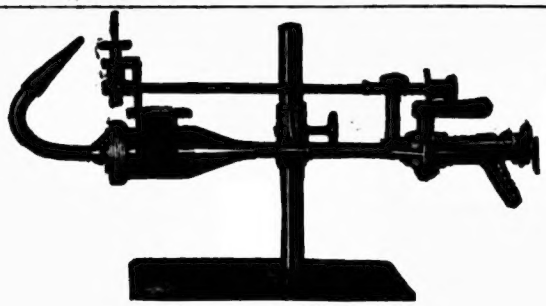

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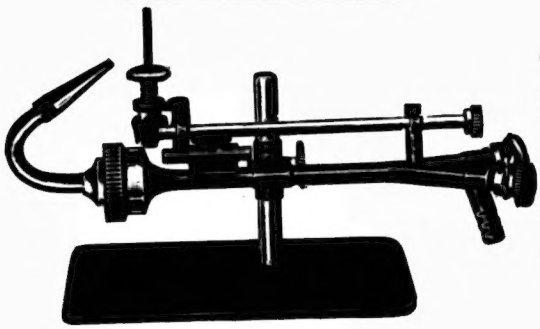

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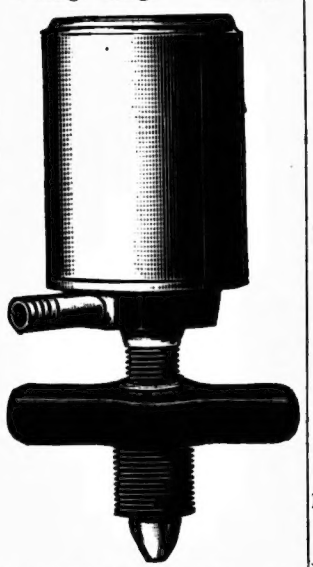

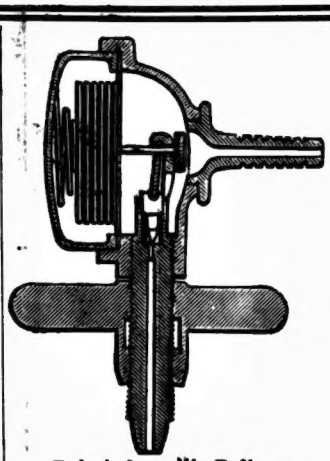

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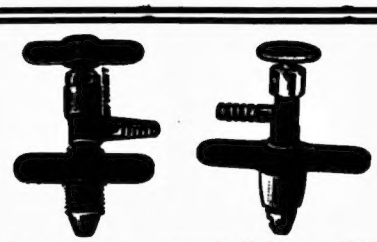

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Double 8/- Treble 10/6

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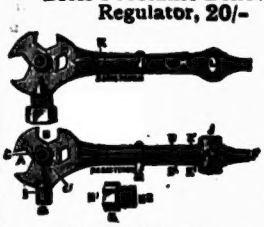

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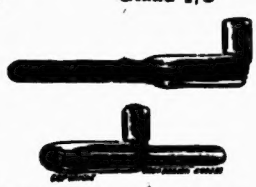

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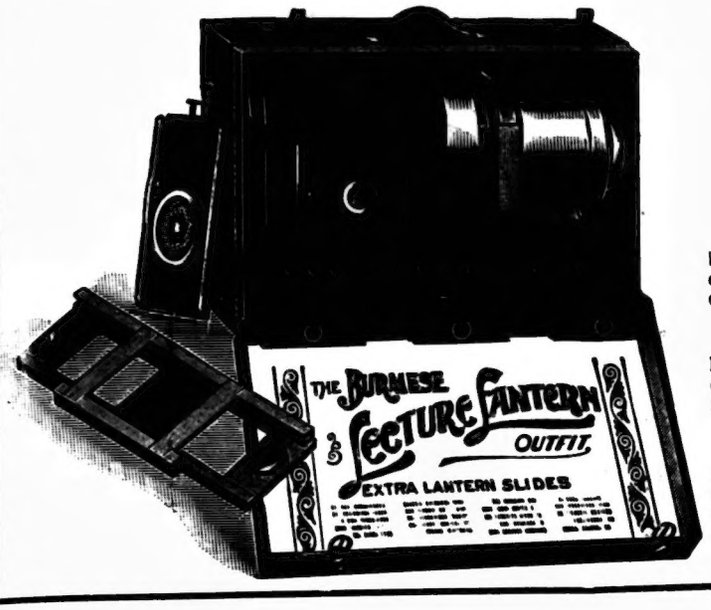

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The Burmese.—Containing very handsome Russian iron lantern as illustrated with all brass front, with lens and condenser, incandescent gas fittings or 3-wick oil lamp, beautifully coloured chromotrope, three sets of 8 lantern slides in drawer, complete in handsome carrying case, price £2 2 0

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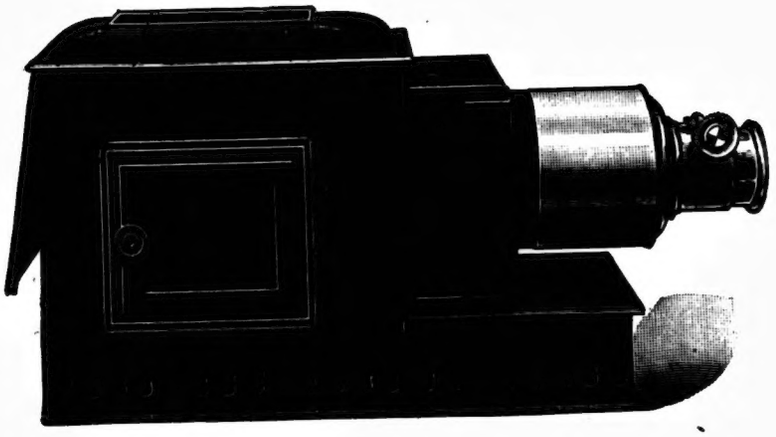


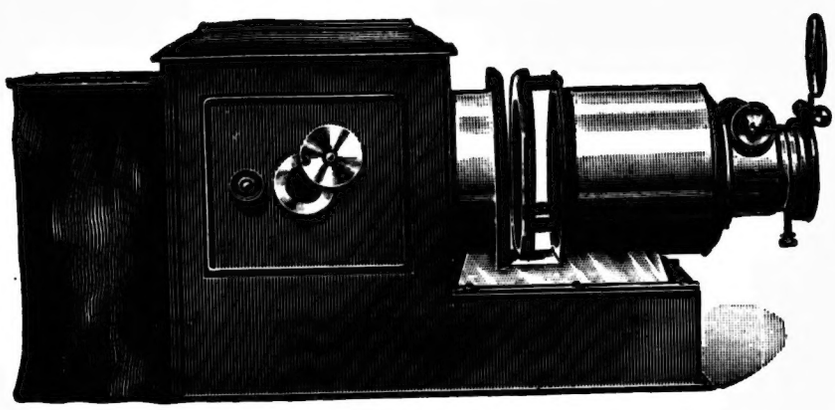
The Stratford. No. 3.—Japanned tin body, brass draw tube, refulgent lamp, 4-in. condenser and rack and pinion objective (as illustrated) £1 1 0

The Malvern. No. 8.—Made in Russian iron, with all brass front, 3-wick lamp, condenser and best quality objective, with flashing shutter, in japanned tin case .. £1 10 0

The Penang. No. 4.—Very compact, japanned tin, open stage, 3-wick lamp, 4-in condenser, best quality objective with flashing shutter, complete in japanned tin case £1 5 6

The Warwick. No. 7.—Russian iron body, brass front tubes, 3-wick lamp, 4-in. condenser, best quality objective, complete in japanned tin case £1 6 6

The Burmese. No. 9.—Very compact, Russian iron lantern, well ventilated, 3-wick lamp, 4-in. condenser, best quality objective, complete in japanned tin case £1 15 0



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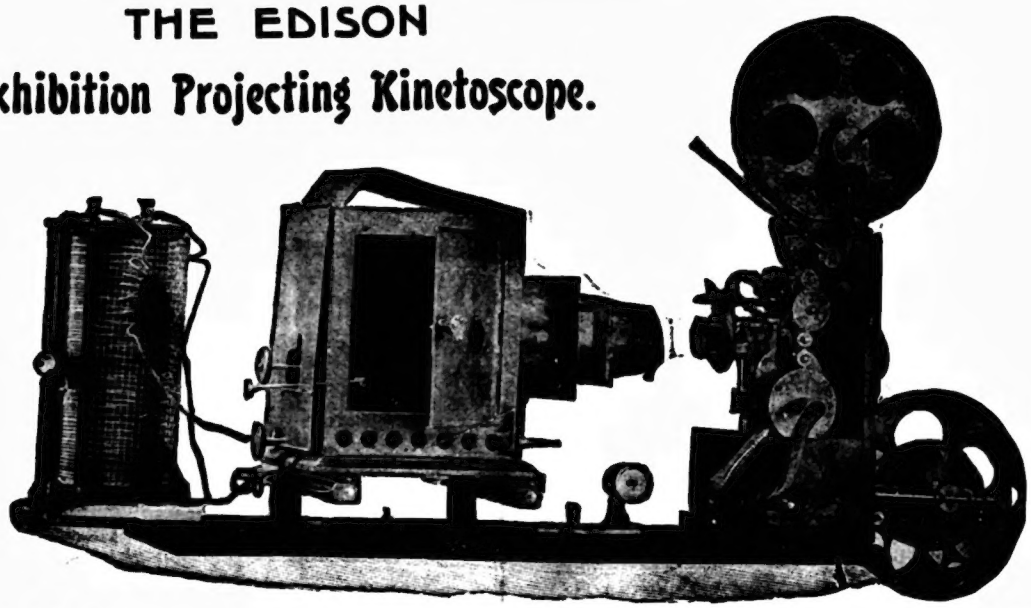

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EDISON FILMS are perfect in detail. No effort or expense is spared to produce **the Best.** The strictest attention is paid to details, situations, action, and surroundings. Below are a few of our latest subjects. Write for illustrated descriptions.

THE TRAIN WRECKERS. A great film, showing the attempt of train wreckers to wreck a railroad train. Signalman's daughter saves train from destruction, wreckers escaping on an inspection car. They are caught by enginemen on a locomotive and killed. This picture is absolutely perfect as to detail, action, and photographic quality, and includes features which certainly are new departures in moving pictures. **Length 815 feet.**

THE MILLER'S DAUGHTER. An interesting story in seventeen scenes. Perfect quality, and exceptionally beautiful tints. **Length 975 feet.**

DOWN ON THE FARM. Girls have fun on the farm, raid an orchard to steal fruit, and are chased by the farmers. **Length 440 feet.**

THE WATERMELON PATCH. This film depicts a raid by darkies on a watermelon plantation in the Southern States. Brimful of humour from beginning to end. All of the watermelon thieves are genuine negroes, and the action throughout the entire picture, as well as the photographic quality, are all that can be desired. **Length 725 feet.**

POOR ALGY. Our latest comic, showing the misfortunes which befall Algy, while enjoying a picnic with his best girl. **Length 315 feet.**

THE WHITE CAPS. We have portrayed in a most vivid and realistic manner the methods employed by the "White Caps" of the Western American States, to rid the community of undesirable citizens As a soul stirring melodramatic production, it is the finest picture we have offered to our customers, while the photographic quality and the beautiful moonlight effects must be seen to be appreciated. **Length 835 feet.**

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FILM making is much akin to mining—a man may suddenly strike a rich vein which will prove a veritable treasure, or he may dig, dig, dig in the same ground, day after day, and generally discover his ultimatum is to be "in a hole" in more senses than one. Novelty is the richest ground in which to operate, but it wants finding, and many a prospector has had his hopes dashed to financial failure by having it brought to notice that his claim has been previously worked. Novelty in subjects can consist of an old idea presented in a new form, or an altogether new set of pictures. In the former category can be placed the recent departure in political cinematography, which is now very much to the front.

THOSE who are responsible for the successful engineering of meetings of electors, whether held in or out of doors, are reminded that a splendid auxiliary to the party speaker is at their disposal in the form of the lantern slide. In those long and weary intervals which are frequently unavoidable, photos of popular leaders projected by the limelight lantern afford immense satisfaction. Other subjects which are hardly less acceptable are slides which depict large and impressive party meetings, or photographs displaying the material importance and wealth of our Colonies. Skits and cartoons of all kinds may by this means be brought to the notice of thousands, as also extracts from stirring speeches, election results, telegrams of support, and many other words or pictures which make for enthusiasm.

AT the offices of the Primrose League, a few weeks ago, several animated cartoons were exhibited to the committee with a view to their liberal—or perhaps it would be better to say conservative—use in the active campaign to be waged this winter. In most cases the photographs were from

acted scenes expressly made to depict the producer's particular opinions on subjects of current political interest; but some of the views were of actual occurrences or conditions, as in the case of those having a bearing upon the alien question. The fiscal controversy came in for a considerable share of attention; and if the views expressed by the cartoons were of a wholly one-sided character, that is only to be expected from a scheme formed expressly for party purposes.

THE film maker who looked sufficiently ahead during the bright days, and who can now produce suitable subjects for election purposes, should reap a rich harvest. In many instances politicians have experienced the greatest difficulty in getting electors to their meetings. Dry speeches from more or less able orators are not the class of entertainment the present working man desires after his days' task, but give him living pictures, or even common place slides, and he takes his political medicine with occasional spoonfuls of jam, and, what is more, the truths depicted on the screen have more effect than much of the platform twaddle. The firm who can get quickly to work and produce suitable slides and films, and who can supply operator and apparatus, and offer an effective program, can command big money, and, we trust, it will not be said that the trade was too apathetic to "go" for an opportunity which, in many minds, has "been a long time a-coming."

THOSE who read Mr. Pepper's recent series of articles on "Some Trade Curses and their Cure," will remember his advocacy of registering and copyrighting films in the same way that the act applied to music. He was of opinion that strong action should be taken wherever copying, re-acting or infringement took place, and stated that the law would have to be educated up to the requirements of the trade. We were pleased to see our contemporary, "The British Journal of Photography," follow up the matter with an editorial on the subject, from which we extract the following:—"Supposing that a cinematograph film be registered in its entirety for the shilling fee, will that cover the copyright in the many hundred pictures it may contain? It might be argued in a Court of Law that the entire series of pictures were necessary to depict the scene as it occurred. On the other hand, it might be contested that as each picture was really complete in itself, each one should be registered separately to ensure a legal copyright. No case of the infringement of the copyright in a cinematograph film has, so far as we are aware, yet come before any of the English Law Courts, and, if one does, it will be interesting to see how it will be decided. It is very clear that if the copyright in each little picture were registered by itself, no question could arise; but what would be the result if that were not done, and the film were merely registered in its entirety? In the absence of any judgment, speculation on the part of a layman would be futile."

THIS important question, which, to the maker means business life or death, has now arrived at a crucial stage; and we, as the originators of an agitation to solve the difficulty, have received many expressions of opinion on the subject. In our next number we hope to offer a definite scheme which, if adopted by the trade, should go a great way to bring the matter to a successful issue.

It would be impossible, first for want of space and again because some are quite too extraordinary, to publish all the letters that come to hand each month. Extracts from a recent correspondent's epistle, however, certainly deserve publication. This is a sample:—"Great Scott! do you know the class you are trying to protect with your Operators' League and Defence Union? They are mostly music-hall cads—turn the handle ten minutes a night and 'wine, women and song' fills the remainder of their lives. Why, they would cut each other's throat for a pound a week. By-the-by, give them a few hints on their work—of course they know it *all*—but yet might learn to do better. I have had slides and films stolen, have found lamp shades and electric gear in their bags; have loaned films at £1 a week and received 2/6 in payment after bullying them at a station, just as they

BRITISH MUSEUM

were clearing..... Six weeks ago I booked a film to be sent me from a well-known firm, and, after a reminder, they wrote saying 'we cannot supply, as the film has been stolen.' I could say much more, but my reason for writing was to ask how you could possibly wish to band together such a lot of rank outsiders."

IT is for the purpose of weeding out these "rank outsiders" that organisation is needed, and our opinion that the trade is disastrously held back by their inclusion is continually emphasised by such letters as the one under review. There are many men to whom the adage that "It is never too late to mend" can never apply, but there are many needing opportunities to improve—steady, sober, and intelligent men who desire to better their position; who have learned what they know by observation and self tuition, who are eager to advance but do not know where to turn for instruction and help—it is such we desire to benefit. It has been pointed out to us that it would be futile to band such together in a trade organisation, or to start technical classes for their instruction at the turn of the season. We have carefully planned a program so that prior to the start of next winter both may be started under auspices which cannot but mean success, and we shall be glad of any suggestions that our friends may offer.

"PIONEERS of Animated Photography." These have been the watchwords of the Warwick Trading Co., which has now been established a great number of years. During this period many changes have occurred in the trade, and naturally many alterations in the management and *personel* of this particular firm have taken place. None, however, have been so radical as that which we chronicle this month, and none have bid so fair for a successful issue as that we now announce. On January 1st the businesses of the Autoscope Company (late of Grays Inn Road) and the Warwick Trading Company will be amalgamated and will trade under the name of the Warwick Trading Company. The amalgamation will be solely controlled by the management of the Autoscope Company, who have prepared a definite scheme of action and organisation which should greatly increase the possibilities of the venture.

SEVERAL times the trade has been startled by subjects which have shown a master hand in thoroughness, originality, and a careful combination of the essential points likely to make a success. Enquiry has elicited the fact that Mr. Will G. Barker, of the Autoscope Company, has not only been the author and instigator, but, in the short time he has been connected with the trade, has leaped over the shoulders of many who have plodded on for years without a noticeable achievement. Take "Whaling," one of his successes, and we have a typical instance of what perseverance, pluck, and energy can produce in the film trade. It is Mr. Barker who will sway the future destinies of the Warwick Trading Co. Ltd., and who, by a new scheme of organisation, heading each department with a capable specialist and weeding out any method which could not be called up-to-date, hopes to heighten the reputation the firm already enjoys for film productions, projectors, and the whole gamut of etceteras connected with the business.

ALREADY forty new subjects (many of which will undoubtedly gain notoriety) are ready to be put on the market under the new auspices, and two big schemes, one of which will involve Mr. Barker's absence from England for two or three months, is on the tapis, of which we hope to say more in another number. The whole of the machinery and plant at the works at Warwick Court has been taken out, although far from obsolete, and an entirely new and modern system for producing the best work in the most approved manner is to take their place. Printers and cameras are to be entirely manufactured on the premises, and many new ideas are thus to see the light of day. The present premises of the Autoscope Company, in Gray's Inn Road, are wisely to be held as a reserve establishment, in case of pressure of business or emergency—in fact every contingency has been provided for, and we hope to see great things emanate from the new arrangement.

Reviews.

The Year Book

Of the Church of England in Canada contains the names and addresses of the clergy, many of whom use the lantern, and the list will be found useful to all manufacturers who desire to circularise for further business.

Mr. R. W. Paul

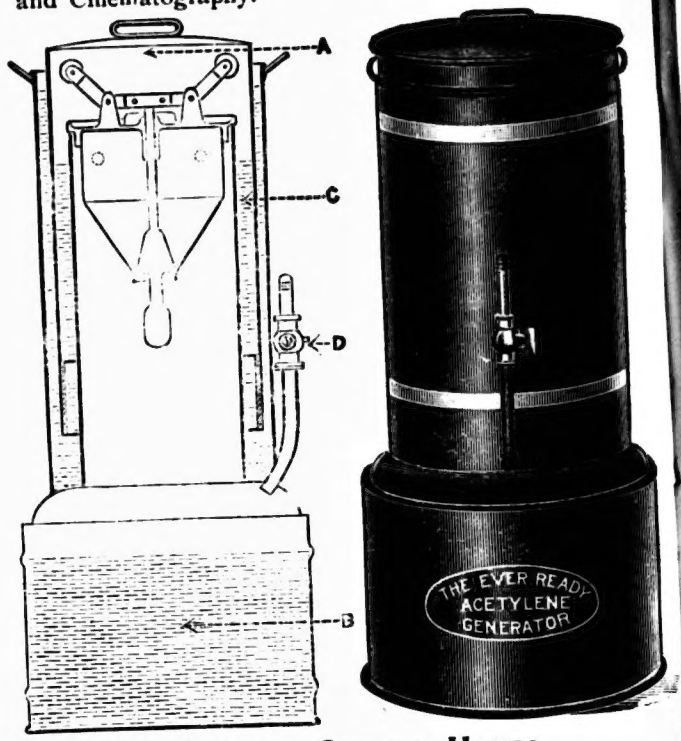
Advises us that, owing to the greatly increased sales of the Nernst-Paul high power projector lamp, he has been able to effect a considerable saving in the cost of manufacture, and introduce several improvements in details of construction.

Ensignol,

The newest and most economical of all developers, emanates from Houghtons, Ltd., who seldom let a month pass by without some valuable addition, which will make easier the work of both amateur or professional. Simple in use, adaptable to all classes of work, and exceedingly "fast," it produces a negative of unusual intensity. In lantern plate work the difficulty has been to obtain just that depth which will give the best results on the screen. Under or over-exposed plates, unless with the greatest care and faking, are practically more worry than worth, but for over-exposures "Ensignol" answers admirably, being very active, there is little time for the plate to fog. Under-exposure can be satisfactorily found and easily treated by a longer period in a weak solution.

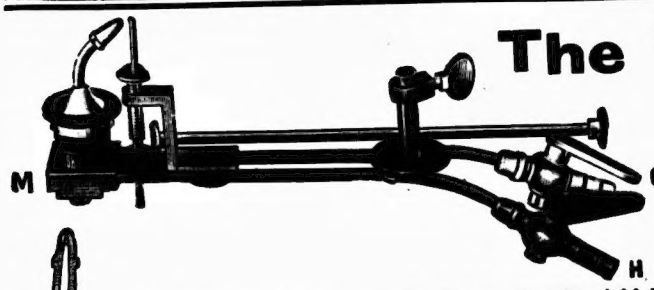
The British Journal Photographic Almanac,

As each year comes, grows in size, the one under review being three inches in diameter, and brimming with useful articles and data brought together by the Editor, Mr. G. E. Brown, F.I.C. Among those of greater interest to our readers we note "Lantern Optics," "Artificial Lights," and "Lantern Slides and Cinematography."



Butcher & Sons, Camera House,

Are, like many others in the trade, settling down after a more than usually-busy Christmas season, and have turned their attention to the ordinary branches of their business once more. One of their features for this month is the Ever-Ready Acetyline Generator, which, as the name denotes, has the advantage of always being ready for use. The process is simple, and the instructions, giving all the details of manipulation, should be easily understood. One important advantage is that no over-production is possible with this generator, and if the carbide is not all used at one operation it may be either reserved in the chamber for the next, or stored in an air-tight tin. Our illustrations, showing the inside and outside, will readily convey the advantages of this generator to the practical mind. The prices are very low, being from a guinea upwards, according to holding capacity. We would also draw our reader's attention to the lanterns described in our advertising columns, each of them being well worthy of inspection.



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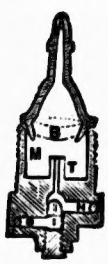
JACKSON'S PATENT. **Mixed Jet.**

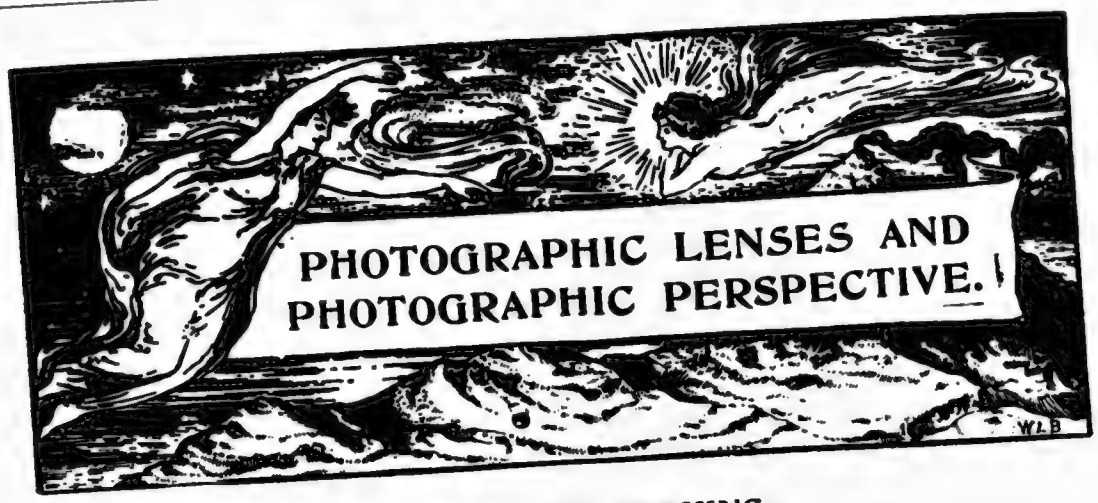
Price 30/-

This is the only mixed Gas Jet which will work at full power with coal gas taken direct from the town supply and oxygen from a cylinder.



Several seasons' experience has fully established the superiority of this jet over all others. It will yield **THE FULL 1,800 to 2,000 CANDLE-POWER** (so-called) of the ordinary mixed jet when taking its supply of coal gas direct from the town's pipe, or even from a bag *without any pressure at all.* If a town's supply is not available, it will work just as well with coal gas from a cylinder. We cannot see why ordinary jets should be purchased which cannot offer these alternatives. We have scores of testimonials from leading lanternists. *Full particulars free on application to—*

MANCHESTER OXYGEN (BRIN'S PATENT) CO., Ltd., Great Marlborough Street, MANCHESTER.



By the Rev. T. PERKINS.

THERE is nothing connected with photography about which more erroneous views are formed than about lenses and their properties. Wide angled lenses have an evil reputation; handbooks on photography generally say that their use should be avoided, save under exceptional circumstances, and in one sense this is good advice; but it is usually understood as a general condemnation of this type of lens, whereas the wide angle doublet is the most useful lens that a photographer can use; for the very best of the modern lenses, namely, the various anastigmatic combinations in the production of which opticians, British and Foreign, have spent so much thought, made so many calculations and experiments, are for the most part wide angled lenses.

What should be avoided is a lens the focus of which is short in comparison with the length or breadth of the plate being used. To make this plainer by example, suppose we are using a quarter-plate camera, and have three lenses, each of the same focus—4½ inches—the first a landscape or single lens, the second a rapid rectilinear, the third a wide-angled doublet of any form, and expose three plates without moving the camera, but changing the lens between each exposure; let us, moreover, use the same stop, say $\frac{f}{16}$, and expose for the same time and develop the three plates together in the same tray. They will all include exactly the same amount of subject, will all be equally exposed, will all have exactly the same depth of focus.

There will be a few minor differences. The picture taken with the single lens will, if it is an architectural subject, have its marginal straight lines distorted, these will be bent into curves concave towards the centre of the plate; that taken with the rapid rectilinear will not show all objects at equal distances from the camera with equal sharpness of definition, if for instance a distant object whose image falls near the centre of the plate is sharply defined, then objects whose images fall near the margin of the plate will only be sharply defined if they are nearer the camera. The same result will be noticed in the picture taken with the wide-angled lens, unless it be a modern anastigmat of some kind; if it be, then all objects situated in any one plane perpendicular to the axis of the lens will be equally well defined, those in similar planes nearer or further off will be more or less out of focus.

Now let us screw the three lenses on a half-plate camera, and expose three more plates, the half-plate camera occupying the same place as the quarter-plate one did. The pictures will be again identical with those previously taken, as far as the central area of 4¼ × 3¼ is concerned, but in the picture taken with the landscape lens we shall find that the corners of the half-plate, when developed, are bare glass without any picture on them, and, moreover, any straight lines which are represented on the plate line outside the central area of 4¼ × 4¼ are still more violently distorted. The landscape lens is a comparatively narrow-angled lens, for it cannot be made

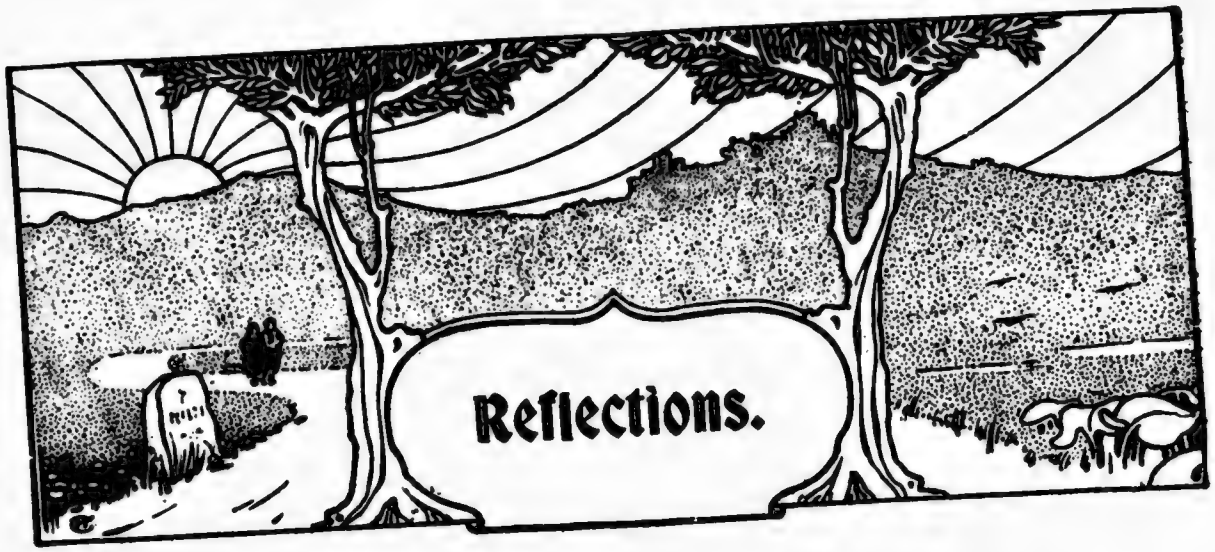
to include any objects laying outside a cone with a narrow vertical angle whose axis is coincident with that of the lens.

The negative taken with the rapid rectilinear lens will probably have less bare glass at the corners, or what comes to the same thing, will include more of the subject in front of the camera. The negative taken with the third lens will have no bare glass at the corners, and will include still more of the view. Now, if the view is an architectural one, it may well happen that the print made from the negative taken with the wide-angled lens may not be pleasing, as, from the fact that it takes in so much more of the subject than the eye can see at once, the perspective *seems* false, though of course it is really true; if the print is trimmed down to quarter-plate all is pleasing enough. Is there then any advantage in using a wide-angled anastigmat instead of a narrow-angled lens of the same focus? Assuredly there is: first the definition will be more uniform in any one plane perpendicular to the axis, and a larger stop can be used, as stopping down is only needed to get objects in different planes simultaneously sharp, not to correct curvature of field, and, moreover, the rising front can be freely used without loss of definition or the risk of introducing blank corners on the plate.

Let us, however, approach the view, say of a building, in another way; suppose we are using a quarter-plate camera, and have a wide-angled lens of 2 inches focus, and another of any kind of 4 inches focus, we wish to get the building of a certain size, suppose that we have space to move anywhere so as to do this, we find that with the 4-in. lens we must go to a point 100 feet from the nearest part of the building, and 150 feet from the furthest part. We take our negative and find that equal heights at these two distances are represented by $1\frac{1}{2}$-in. and 1-in. respectively. Now we change the lens, and, to get the nearer object $1\frac{1}{2}$ inches high, we have to go 50 feet nearer to it, we shall then be 100 feet from the remoter object, so that this will be represented on the plate as only $\frac{3}{4}$-in. high instead of 1-in. This is what gives rise to the exagerated perspective in so many views taken with wide-angled lenses. They tempt the photographer to go too near to the object in order to get it large enough to fill the whole of his plate.

It is, as a rule, within moderation, well to get as far off from the object we want to photograph as possible, and then to use a lens of sufficiently long focus to get the object the size we want. A landscape painter told me that he found an angle of about 30° quite large enough for pictorial work. This would mean the using of a lens a little less in focus than twice the length of the plate as a minimum, say an 8-in. lens on a quarter-plate. The perspective of a photograph so taken would be pleasing. If, however, a lantern slide is made by contact from a plate of larger size, it is well to get the point of sight equally distant from each vertical side of the lantern plate, to take an architectural subject on a whole plate and print off a lantern slide from one end of it would lead to a very awkward result. I say an architectural subject because, in this, perspective is sure to make itself evident, while in many landscape subjects, though by no means in all, it may not be apparent.

An advantage of the anastigmatic lenses is the fact that different planes perpendicular to the axis are well differentiated because we are able to use a comparatively large stop. I have in my mind a picturesque view containing buildings taken with a cheap rapid rectilinear, which had, on account of its bad marginal definition, to be stopped down to $\frac{f}{32}$ or $\frac{f}{45}$; the result is that the picture is sharp all over, and looks flat. This same result would be shown on the screen if a slide were made from it. The softening of the distance, while the chief object, probably somewhat near the point of station, is sharp, gives roundness and relief to the projection on the sheet. Many lantern slides are far too sharp all over; it is supposed that because a certain amount of softening of definition is inseparable from the great amount of enlargement in projection, that the slide should be made as sharp as possible. This is a mistake. To get the principal object as sharp as it is possible to make it, far sharper than would be endurable in a print, is right, but there must be gradation of sharpness in a projected slide, as well as in a direct print.



The reflections of one or two of the old employées of the Warwick Trading Co. would interest a good many readers of this column—we regret we are not thought-readers.

The Sketch of December 6th, reproduces a "magic lantern" which was in existence in the year 1420. It was called a "Nocturnal Apparatus for Fearful Pictures," and was used to project weird pictures in order to frighten lonely sentinels. *The Sketch* need not have gone back to 1420. We know of "Fearful Pictures" nightly projected which would frighten a whole army, little less a lonely sentinel.

China is becoming quite civilised. At the wish of the Empress Dowager, cinematograph pictures were taken of the Peiyang army manœuvres in China. Did she get the idea from His Majesty's review in Scotland last September?

"What becomes of Old Slides?" writes a correspondent. If he means the majority of them, we can only suggest that, after passing through various *Exchange and Mart* advertisements, they finally seek repose in the homely dust-bin. We recently saw the handiwork of an individual who can convert all manner of odds and ends into useful articles. He had utilised old slides for making fire screens, window screens, and flower stands, which found a ready sale at a bazaar.

A determined effort has been made by the Rev. J. H. Jowett, to "corral" the vast crowds of youths and girls who promenade Bull-street, Birmingham, aimlessly every Sunday evening. An attractive poster was exhibited at the corner, and above it was fixed a magic-lantern sheet, on which were thrown a succession of announcements calculated to attract.

We are patiently watching for some fun in the film trade. A little bird whispers that a certain film manufacturer is walking about London with a big whip in his pocket, anxiously awaiting the opportunity to use it on a film pirate.

Mr. Henry Holliday, who was a friend of the late Sir E. Burne-Jones, Rossetti, Holman Hunt, and many other great artists, recently lectured in connection with the Hampstead Art Society on "Beauty in Cities." His pictures of some of the wretched slums, contrasted with houses at Port Sunlight and Bournville, were practical proof that the Garden City Association are doing excellent work. Many views of towns and cities in various parts of the world were used to illustrate the interesting lecture. Progressives say it will soon be difficult to find a London slum. —Photographers please note before it is too late.

What is that awe inspiring body—the London County Council—going to do about the stoppage of the fireproof curtains at the Coliseum and Hippodrome, caused by the recent bursting of the hydraulic main? Does not their regulation demand that this curtain must descend once in every performance? We believe, however, that this was impossible, and instead of the pictures being thrown on the iron curtain, a white sheet was employed for the bioscope.

The latest phrase to describe flickering is credited to the *Daily Telegraph*. In reviewing West's show at the Polytechnic, the writer says:—"Mr. Alfred J. West, in what he calls his 'Animatograph' scenes, has by a clever invention got rid of the awful, wearisome 'blinkety, blinkety blink' of the ordinary cinematograph, so that, without tiring the eyes of young or old, you may watch for hours moving scenes in the life of 'Jack' ashore and afloat, or see Mr. Thomas Atkins going to church, to play, or at drill and war."

Many of the old members of the Camera Club regret that Mr. Wallace Godfrey, on account of a divergence of views between himself and the executive, has retired from his position as entrepreneur of lectures.

Literary and kindred societies have difficulty in providing novelties for their programs. A distinctly original evening was recently spent by a London society. A quantity of mixed slides of every conceivable subject were provided and shown on the screen by a member who is a dealer in lanterns and slides. Members of the society drew lots for parcels of 12 slides, and, as these were reproduced, they had to give five minute lecturettes on subjects which ranged from comic to scientific. We commend the idea to other societies as, judging by the amusement, it makes a splendid addition to a program without expense.

We hear that two or three new firms are setting up, in the new year, to deal in slides, films and projectors. We wish them luck—the more the merrier.

This is part of an advertisement which appeared early last month in a contemporary:—"We ask those members of the trade who are interested to prevent this piracy to communicate with us immediately." Would it not have received greater response if it had been sent to the journal devoted to that particular trade?

The late Sir Henry Irving was never knowingly "filmed" for the cinematograph, nor "recorded" for the talking machine.

A correspondent wishes to learn who held Mr. Urban's cigar whilst his photo for this year's greeting card was being taken?

"Great Reduction in Prices" will not be for the sole use of drapery stores this month—it will figure on circulars of some film dealers we know. Will they ultimately adopt the "1¾ a yard," and sell films like ribbon?

NEW FILMS.

No. 35.—Drink and Repentance. A Convict Story in 9 Scenes. Length 570 feet. Price £14 5s.

No. 43.—A Tour in the Channel Isles. Length 900 feet. Price £22 10s.

No. 45.—The Old Homestead, or Saved from the Workhouse. A Dramatic Story in Three Scenes. Length 240 feet. Price £6.

No. 46.—Carving the Christmas Turkey. Length 140 feet. Price £3 10s. Code Word "Turkey."

No. 47.—The Adventures of an Insurance Man. Length 215 feet. Price £5 7s. 6d. Code Word "Insurance."

No. 48.—The Horse Stealer, or A Casual Acquaintance. Stained realistically. Length 346 feet. Price £8 13s. Code Word "Stealer."

No. 51.—The Same Old Tale. Large Figures. Length 145 feet. Price £3 12s. 6d.

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WALTER TYLER LIMITED,
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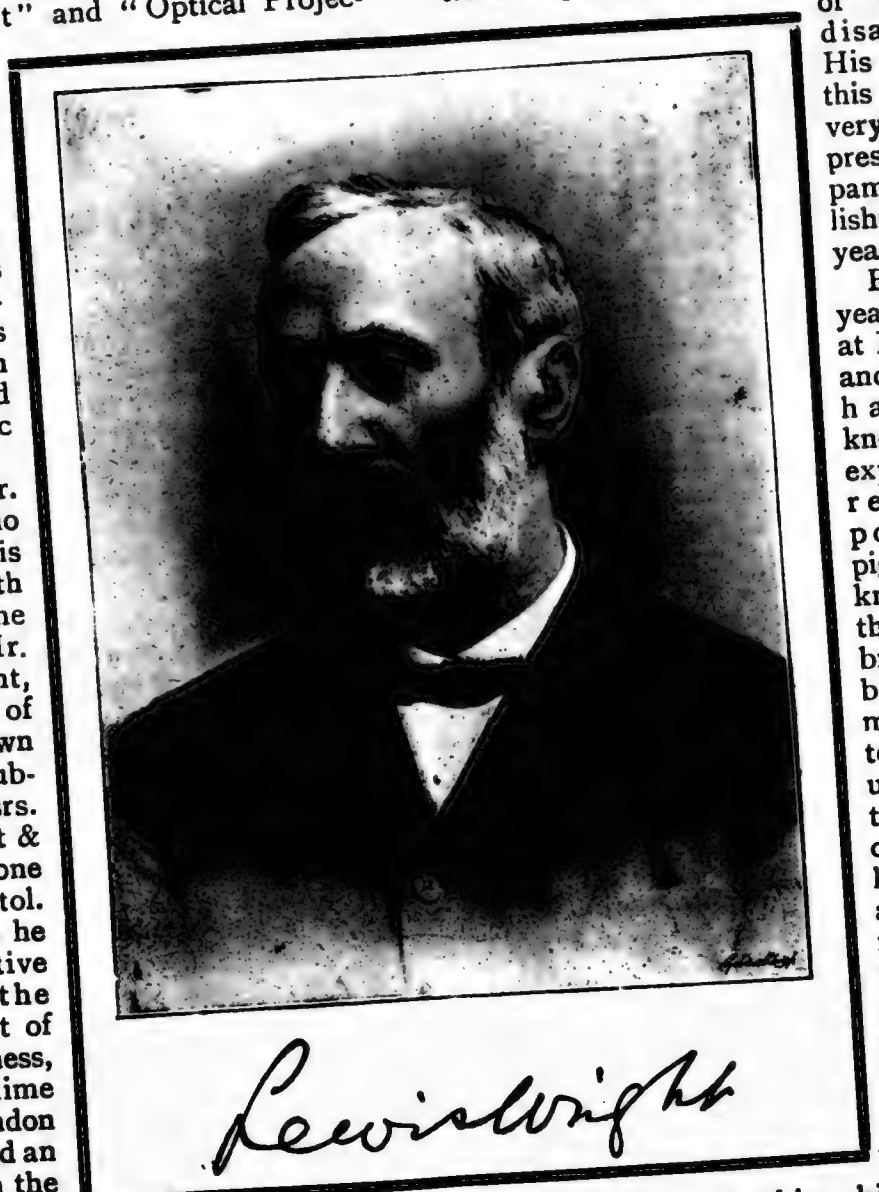
The Late Mr. Lewis Wright.

OPTICAL science has recently sustained a severe loss by the sudden death, caused by a railway accident, of Mr. Lewis Wright, whose works on "Light" and "Optical Projection" have frequently been referred to in this Journal, and who was a standard authority of no mean order on this and other subjects, and was well known in literary and scientific circles.



The late Mr. Wright, who had entered his sixty-seventh year, was the eldest son of Mr. John Wright, the founder of a well known firm of publishers, Messrs. John Wright & Sons, of Stone Bridge, Bristol. In early life he took an active part in the management of their business, but after a time came to London and accepted an offer to join the editorial staff of the publishing firm of Messrs. Cassell & Co., leaving the Bristol business in the hands of his younger brothers. He continued to be associated with Messrs. Cassell & Co. during the greater part of his active life, and for nineteen years was connected with a Congregational Church in the Northern suburbs of London, from which he felt it his duty to withdraw about the year 1891, in consequence of conscientious convictions respecting a point of church practice of which he disapproved. His reasons for this step were very fully expressed in a pamphlet published in that year.

For many years he resided at Highgate, and was perhaps best known as an expert in the rearing of poultry and pigeons. His knowledge of the various breeds of these birds, and of all matters relating to them, was unusually extensive and complete, and he eventually acquired the reputation of being one of the leading authorities on these questions in this country, and one of the best judges of their merits. On this subject he published many valuable illustrated works, some of which passed through many editions. One of the earliest of these was the "Illustrated Book of Poultry," which was published by Messrs. Cassell & Co., in 1857. It was

illustrated by coloured plates, and portraits of prize birds, from original coloured drawings, by Mr. J. W. Ludlow, of Birmingham. This work was "sold by thousands," and the demand for it continued so steady and constant that it was repeatedly reprinted, and finally published in a revised form in 1880.

This was followed by the "Book of Poultry," first issued by Cassell & Co. in 1885, and also largely circulated; while a smaller work, "The Practical Poultry Keeper," passed through numerous editions from 1867 to 1899. Another large and entirely new work "rewritten from first to last," and recording the results of more than thirty years' changes and advances in poultry culture, was entitled "The New Book of Poultry," and was published by the same firm in the year 1902. This work, which was illustrated by forty-five plates in colour and black and white, by the same able artist who furnished the original series, may be regarded as the author's crowning contribution to the subject to which he had devoted so large a share of his thought and attention during the best years of a busy and active life. He tells us that it had been completed in the face of difficulties and discouragements which, had they been foreseen, would have prevented its being ventured upon at all, and for many months literally "by the midnight oil," after long and exacting work of another kind.

Mr. Wright was the first editor of the *Fanciers' Gazette*, afterwards issued as the *Live Stock Journal and Fanciers' Gazette*. He also edited *Fulton's Book of Pigeons* in its various editions, from 1874 to 1893; and his final contribution to the subject seems to have been the introduction to the *Poultry Clubs' Standards*, containing a complete description of all the recognised varieties of fowls, published by Cassell & Co. in 1901.

While thus taking so prominent a part in supplying the literature of domesticated bird life, Mr. Wright's contributions to optical science in its practical applications were of no mean order, and by these he will be best known to the student of physical research and to those interested in optical projection, and in the illustration of scientific experiment by means of the optical lantern. On this subject he contributed a series of articles to the pages of the *English Mechanic*, in which the value of such a method of demonstration was urged, and many valuable suggestions offered as to the methods to be employed and the appliances best suited for carrying them into practical effect with the least trouble and expense, consistent with efficiency and with the use of ordinary materials. Many simple instruments and experiments at once useful and attractive were described, and the optical arrangements best adapted to their display were suggested, the needs of the student, the science teacher, and the ordinary lanternist being especially considered and provided for.

The articles in the *English Mechanic* were cordially welcomed by a very large number of readers, and the requests for their extension which reached the writer were so numerous, and came from so many quarters, that he was induced to expand them, with many important additions, into a volume entitled "Light, a Course of Experimental Optics, chiefly with the Lantern," which was published in 1882 by Messrs. Macmillan & Co., and proved one of the most valuable contributions to the practical side of optical demonstration which had been placed at the disposal of the science teacher, the lecturer, or the student of the fascinating branch of physical science of which it treated. It was designed to meet a want which had been frequently emphasised by such leaders in scientific research as Tyndall and Huxley, of some ready means of bringing the phenomena of physical research before the eyes of the student, and substituting practical experiment for merely theoretical description, giving to the whole subject a reality which could not be attained in any other way. Mr. Wright proved to be a master of his subject, and the work was especially valuable, not only for its clear and lucid description of the principles involved and of the means of illustration proposed, but for the numerous suggestions of simple methods of working, and of a variety of pieces of apparatus of an inexpensive kind, capable of being constructed at home, and from ordinary materials, by anyone possessed of a very moderate degree of skill and ingenuity; many of them being equally efficient for

the purpose in view with instruments of such elaborate and costly construction as to be quite beyond the reach of any but wealthy purchasers, or only to be found in the most completely equipped laboratories.

The form of lantern polariscope recommended by Mr. Wright, and specially designed by him to meet the requirements of the ordinary demonstrator, as well as the more advanced worker, deserves special notice, and at once commended itself to those interested in that important branch of the phenomena of light vibration. The numerous illustrations and the coloured plates, exhibiting some of the most gorgeous effects of colour produced by the dispersion and polarisation of light, added greatly to the value of the book, which is, perhaps, the best of its kind for the purposes of the student or demonstrator.

Its success led to a demand for further information of a similar character, and in 1891 Mr. Wright was induced to undertake another work, which was published in that year by Messrs. Longman & Co. under the title of "Optical Projection." This embodied the results of the latest experience in the illustration by means of the optical lantern, not merely of the phenomena of light, but also those of sound, heat, mechanical force, and other branches of physical science, not omitting the one, the advances in which have been amongst the most rapid and most remarkable of recent years, that of electricity, with its closely allied fellow, magnetic force. This work is at present, and will probably remain for many years to come, the most lucid and most practically useful manual on the subject of which it treats, and its production could only have been the work of one who thoroughly understood his subject, and who added to that complete knowledge the spirit of an enthusiastic lover of his theme, and no ordinary degree of ingenuity in design and power of expression, so as to make his descriptions at once intelligible and interesting to the reader.

His later scientific works include "A Popular Handbook to the Microscope," published in 1895, by the Religious Tract Society, which contains, within the compass of a small volume of 256 pages, a thoroughly practical and up-to-date description of the various forms of microscope supplied by the best makers, with all the improvements in construction and optical and mechanical arrangements which have resulted from the experience of the most skilful workers, both in the manufacture and practical use of the instrument, and its adaptation to the needs of the present day, his purpose being, as stated in the preface, "to endeavour to *make* students rather than to *teach* them," to suggest definite *work to do* which might maintain the Microscope in its place as a valued companion through life," and to "convey a sense of that unity of nature through all its diversity," in which the writer profoundly believed.

It was characteristic of Mr. Wright, throughout his life, to do thoroughly, and to the best of his ability, everything he undertook, and the work now under consideration affords an excellent example of the thoroughness and lucidity with which he suggests and explains to the reader in a few words what to do, what to use, and what to avoid, indicating the qualities most to be sought for in the instrument and its accessories, the cost and best means of securing them, and the methods and appliances which have become obsolete during recent years or of less value than was formerly ascribed to them. An important section of the work is devoted to a description of the most beautiful and instructive natural objects to be examined by the aid of the Microscope, and how and where they are to be procured, as well as the methods of examination to be adopted in order to display their structure and their beauties to the best advantage.

The discovery of the Röntgen or "X" rays, and the advances made during recent years in the study of electrical discharges in high vacua, led Mr. Wright to make what has proved to be his last contribution to scientific literature, by the production of a small book entitled "The Induction Coil in Practical Work," published in 1897 by Messrs. Macmillan & Co. The plan of the work proposed "that it should be simple and practical, and compressed within specified limits"; being written "simply and solely as a practical help to the efficient and safe use of an induction coil, with some special reference to the

renewed and extensive use of that apparatus in surgical and pathological work with Röntgen Rays."

This purpose was carried out with the author's usual clearness and conciseness of description, the instruments to be employed being briefly and intelligibly described in all their essential parts, the choice of those best suited for any special purpose being aided by simple and clear instructions, and the best methods of using them in the pursuit of any particular examination or experiment indicated, the whole being comprised within the limits of 172 well printed and readable pages.

About five years since, changes in the management of Messrs. Cassell's business involved Mr. Wright's retirement from the position which he had so long held on their editorial staff; and his removal to Bristol, where he undertook a similar position in connection with the firm of Messrs. John Wright & Co., originally founded by his father, and still under the management of his brothers, his attention being chiefly devoted to the supervision of the medical publications of the firm. He took up his residence at Tunnel House, a substantial and somewhat old-fashioned stone building, standing near Saltford Station, on the main line of the Great Western Railway, between Bath and Bristol, and a few miles from the latter city, to which he was accustomed to travel daily until Saturday, the 16th December last, when the fatal accident occurred which brought his active and useful life to a tragic and abrupt termination. On that morning he was observed by a neighbour, Mr. Clifton, a solicitor practising in Bristol, hurrying along a footpath which led by the side of the railway line from Tunnel House to Saltford Station, in order to join the train to Bristol, due there at 9.13 a.m. The footpath leads to the up platform, and to reach that from which the train starts it is necessary to cross the line, which he was accustomed to do by a level crossing used for the transfer of luggage. A train was seen approaching, which he evidently supposed to be the one he intended to travel by, no other ordinary train being due at that time. The train proved, however, to be a special express not timed to stop at Saltford, and when Mr. Clifton reached the platform he observed that Mr. Wright was not there, and called the attention of another person to the circumstance. Meanwhile, the train had passed through the station at express speed, and a very brief search showed the body of Mr. Wright lying at the foot of the embankment, a few yards from the platform, having apparently been struck on the temple by the buffer of the engine, and hurled some yards along the line, afterwards rolling over the side of the embankment. When found life was already extinct, and death appeared to have been instantaneous or very nearly so, consciousness having probably been lost immediately on receiving the fatal blow.

Medical aid was promptly available, but to no purpose, and it only remained to summon his friends and to convey to his widow and family the melancholy intelligence of their sudden bereavement. The circumstances of his death having been fully explained at the inquest which followed, and a verdict of accidental death returned, his remains were laid to rest at St. Mary's Parish Church, Saltford, on Thursday, 21st December, amid universal expressions of regret from all who knew him as an able, conscientious, and thoroughly Christian man, and of the deepest sympathy for the widow and family of two sons and four daughters who mourn his loss.

Mr. Wright, though in his sixty-seventh year, had retained his vigour of body and mind in a remarkable degree, and many more years of life and usefulness appeared to lie before him. He was accustomed to take cycling and other exercise freely, and was actually equipped for riding at the time of the fatal accident, having proposed to mount his cycle as soon as his engagements for the day were fulfilled.

All who were privileged to enjoy his friendship or acquaintance bear testimony to his ability, his sterling integrity of character, and his unvarying practice of doing with his might whatever his hand found to do. He has left his mark, a mark not readily to be effaced, upon those branches of study which he made his own, and of literature to which his pen was devoted. Without fear or favour he expressed his convictions and acted as a good conscience dictated, and will be long remembered as a good man and true, faithful to God and his fellow men. He rests from his labours and his works follow him.

Scenes from Messrs. Paul's seasonable film which has been so successful at the Palace this Christmas.

THE MONTH'S NEW FILMS.

WITH the advent of 1906, makers and exhibitors are busier than is usually the case at this period of the year. The new films on the market are of a decidedly novel and interesting character, and considerable ingenuity has been displayed in getting together during the summer months, a choice of subjects that should appeal to every variety of audience.

MESSRS. GAUMONT, as usual, are very much to the fore with an excellent collection. The comic subjects of this versatile firm are amongst the most truly humorous now before the public. We may specially mention "The New Woman," containing some laughable incidents consequent upon the determination of a new woman to reverse the natural order of things and relegate her husband to the house work, whilst she poses as the bread winner. Finally the husband reasserts himself, and after some screamingly funny scenes, the tables are turned, and the new woman resumes her natural position. Another good film, "Grandpa and the Butterfly" (now being shown at the Empire), is full of humour, which is kept going from beginning to end, and has a screamingly funny finale. Other films, worthy of special mention, are "When Father got a Holiday" (comic), and a pathetic story "The Blind Man's Child."

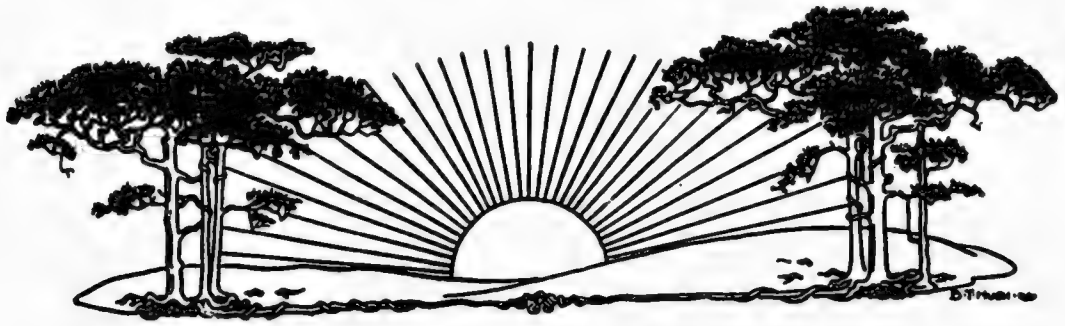
MR. R. W. PAUL has quite a plethora of subjects, each film being of excellent quality. One of the most interesting and seasonable subjects is "A Christmas Card; the Story of Three Homes," showing in allegorical form the home of the rich, the home of Santa Claus, and the home of the poor. The scenes are excellently carried out, and are full of good old-fashioned sentiment and pathos, much in

the style which was so dear to the heart of Dickens. Another short film of an interesting character, "The Dancer's Dream," as its title denotes, is a series of scenes depicting the startling dream of a ballet girl, in which pretty dances and capital effects are introduced with excellent results. "When the Wife's Away" is a film full of broad humour, showing the results of a husband's interference with domestic arrangements whilst his wife is away from home. All the pictures from this firm abound with photographic excellence. The supplementary list of films just issued by Mr. Paul should be in the hands of all exhibitors.

THE Edison Manufacturing Co., Ltd., have just completed their expensive alterations and addition to premises, which enable them to give much more prominence to the cinematograph portion of their business. This firm's films have always had a prominent place in exhibitions, and from our view of their latest subjects, we consider their position has been strengthened for increasing business. One of their latest, "The Train Wreckers" (now being shown at the Empire), is one of the most powerfully depicted stories we have seen, and is a triumph of the art. It contains more really dramatic situations than many a three volume novel, and the various incidents are pourtrayed in such a terse manner that the attention of the spectator is rivetted from start to finish. Amongst the incidents may be briefly noted the over-hearing of the train wreckers' plot by the signalman's daughter. She is dicovered gagged, and left bound to a tree, from which position she is delivered by her pet dog, who gnaws the rope and sets her free. In the meantime the wreckers have placed cross ties on the track, and await in ambush the wrecking of the express. The girl arrives, and being unable to drag off the heavy timber, takes off her red dress, runs up the track, and, by the use of her novel flag, stops the express before it reaches the obstruction. The ties are removed from the rails, the passengers crowd round the girl, showering upon her their thanks, and then boarding the train, again it steams away. She then proceeds on her way home, but is again intercepted by the disappointed wreckers, who knock her senseless and lay her across the rails, from which position she is rescued in a startling manner by the engineer of the express, who, jumping out of the engine cab, hurries along the running board, climbs down on the pilot, and snatches the unconscious girl from the track while the train is dashing along at full speed. The girl's father arrives and gives details of the assault. The engine is uncoupled, and a train crew go after the wreckers, who have stolen a hand car and are endeavouring to escape on the line. The train crew eventually reach the miscreants, and, after a sensational man to man duel with revolvers, are exterminated. Our brief description gives but a faint idea of the many thrills in these startling pictures. Another good film is called "The Life of an American Policeman," which includes some pretty pictures of domestic life, an exciting attempted suicide and rescue, and innumerable incidents incidental to the career of a New York bobby, who evidently has anything but a "happy time." Each of these sets are typical of American Life, and should prove a refreshing change to any programme.

THE Urban Trading Company have certainly made a capture in their arrangements with the Vitagraph Company, of America, and Burton Holmes, of Travelogue fame. Prior to each publishing a new series, a negative is sent over, so that the first performances can synchronise in England, America, and Paris. The productions of the Vitagraph Company will add a series of startling dramatic films to the Urban repertoire, for which there seems to be a big demand in certain quarters. These are a few descriptions given by the American authors, and should certainly create a demand:—"One continuous stream of laughter," "An entirely new idea in comedy films," "absolutely unique and original in conception," "Seven thrilling adventures," "keeps the audience in a roar," "screamingly funny, full of good clean humour," "Vividly thrillingly realistic." Those who attended Burton Holmes' Travelogues will remember the splendid pictures, of far away countries, which illustrated his interesting lectures. The Urban Trading Company will now be in a position to sell these wonderful films, and we can predict a big demand for them.

MESSRS. CRICKS & SHARP, 7, Great Queen Street, although a comparatively young firm, have got together an excellent variety of films, the subjects being both original and well carried out. "The Horse Stealer" is certain to be attractive, as it abounds in love, comedy and tragedy; three elements that always appeal to audiences. As its title denotes, the incidents are centred round a horse thief, who acts the role of friend and lover, and finally makes off with horses out of his friend's stable. The pursuit, capture, and death are dramatic in the extreme. The quality of this film is all that could be desired, and shows the ability of the firm as film makers. "Shamus o'Brien" is a realistic set of scenes depicting this well-known Irish poem. It is intensely interesting and realistic. An amusing small film is "The Same Old Tale," in four sections, which should prove of service as a comic relief in any show. The firm have a number of new films ready which they will issue in the near future.



ROUND AND ABOUT.

Hull.

The Biograph Animated Photo Company are going strong with fresh changes at the Circus, which is well filled in every part at each performance.

York.

The Royal Canadian Animated Photo Company have been attracting large crowds to the Exhibition Buildings, who agree that it is the best show of living pictures which has yet visited the town.

Huddersfield.

It is surprising what ability and a 5/- camera will do. The Rev. E. Ritchie recently gave a lecture on "The Beauties of Galloway," and showed eighty lantern views, many of which were the product of a 5/- hand camera.

More Free Slides.

Devon and Cornwall are the subjects prepared for the London and South-Western Company. They deal respectively with East Devon, North Devon, and the beautiful stretch of North Cornish coast from Bude to Newquay. These will be lent gratuitously for use by clubs, guilds, institutes, etc.

Collection for a New Lantern.

The Finsbury Park Working Lads' Institute has to thank Mr. Henry Hill for an excellent lantern lecture, at which a collection was taken to provide the Institute with a new lantern. "The Spider" proved an interesting subject, and some unique pictures of the spider's habits were shown.

Plymouth.

The Photographic Society in this town is a thriving institution. At the concluding meeting of the winter season Messrs. H. S. Hill, F. Johnson, and W. Grist entertained the company with their slides taken respectively by them in Switzerland, the Lake District, and River Tamar Scenery. The work was of an excellent order.

Scotland.

The Pioneer Picture Company continue with an enjoyable entertainment at the Operetta House, Edinburgh, and at the Central Hall, Tollross, Messrs. Fraser and Elrick are having a big success with a new programme of films, and the Royal Tour in India is on the programme of Messrs. Walker, at Aberdeen.

Bournemouth

Is again well off for living picture shows, and the inhabitants are certainly fortunate in welcoming Mr. F. J. West's entertainment again at Shaftesbury Hall. Mr. West has just returned from New Zealand, and will personally superintend the arrangements, so that the program is sure to be of the high standard for which he is now famous.

Fire at an Entertainment.

Towards the close of a biographic entertainment, at Merthyr, on January 1st, flames suddenly ascended from the operator's film, burning 150 yards of it. The front door was knocked off its hinges, and all the spectators, including 200 children, were got safely out of the building. The flames were extinguished by the operator and the hall officials.

Unexpected Pictures from India.

The surprise specially reserved for Her Majesty's birthday, at Sandringham, were pictures of the arrival of the Prince and Princess of Wales in India. These pictures only arrived by the mail the same week, and their exhibition caused much unexpected pleasure. One of the pictures showed the Prince and Princess driving through the streets of Bombay, and another was the official visit of the Viceroy and Lady Curzon. The Palace Theatre some months ago made arrangements for the taking of these pictures, in India, and their speedy transmission to London, but owing to unequal development, it is stated, only 180-ft. of the 600-ft. film sent over was sufficiently perfect to be of use. We commend the speed at which they were produced, but cannot speak in very eulogistic terms of the quality.

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other in the other case. Yet there is a complete stereoscopic effect, as anyone can see for himself."

But what surprises us more than Mr. Walsh's mistake is the fact that the Editor appears to agree with the erroneous idea that stereoscopy under such conditions is possible. The Editorial foot-note reads:—"[We do not know what our correspondent means by asking us to state "without reservation" that the slide he sends us, which is obviously made up as he describes, gives a stereoscopic effect. It does. The apparent relief is perfect. His experiment seems to us to be a new one, and it is one any of our readers can try for themselves. We have sent the original slide on to Mr. Piper.—ED.]"

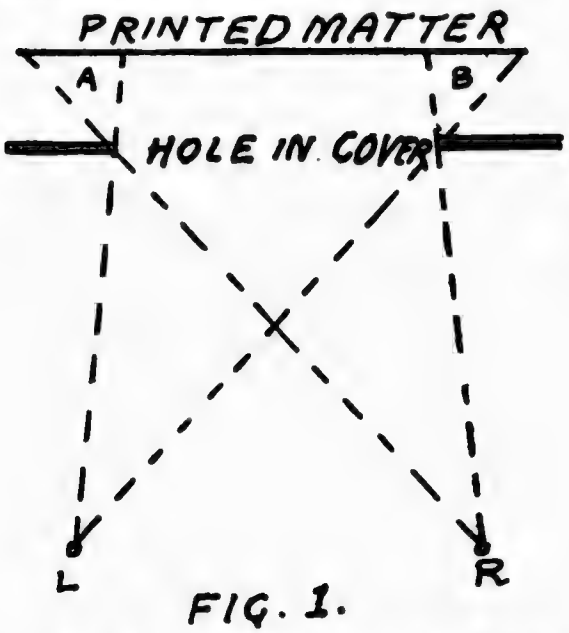


FIG. 1.

Now, if we consider the accompanying diagram to show the arrangement of the combined images, when experimenting in the manner indicated by Mr. Walsh, we shall, to a certain extent, confirm his remarks, and yet disprove his conclusions that any such arrangement is capable of resulting in a complete stereoscopic effect. The two eyes of the observer are indicated at L and R; the thick black line indicates the cover of *Photography* with the hole cut out. Because Mr. Walsh has left a little more printed matter to the right of the left eye picture, and a little more printed matter to the left of the right eye picture, the combined effect is similar to that indicated in plan by our diagram, *i.e.*, the print appears at a plane a little removed from that occupied by the cover of *Photography*. Mr. Walsh is therefore quite correct in saying there is a relief effect produced; but to call it a "complete stereoscopic effect" is an error. We understand that the word "Stereoscope" is derived from two Greek words, "solid" and "to see," so that we conclude that, to see an object stereoscopically, that object should be perceived not merely in relief of its surroundings, but also invested with the still more important property of "solidity." Any subject rendered with this two-fold qualification can truly be termed "stereoscopic." We could possibly, by careful mathematical calculations, draw a pair of dissimilar compositions, which, when combined in the stereoscope, would provide a range of many hundreds of separate planes or distances; yet, without graduation of light and shade, upon which the axis could play, without a break in their transit from foreground to the remotest distance, there must be a lack of true stereoscopic solidity.

Mirror Stereoscopes.

The variety of ways in which double and single mirrors may be arranged to form a stereoscope is so great that it would fill pages of this journal to illustrate them all. Under the name of "Stereo" we recently published one design in *Photographic News*. This was republished in *Photo Revue*, and a week or two later a writer to the latter journal refers to our

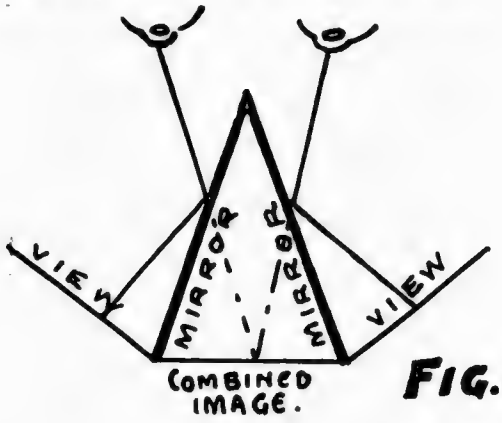


FIG. 2.

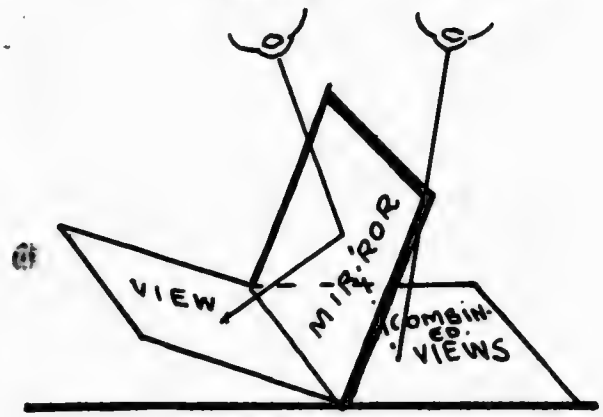


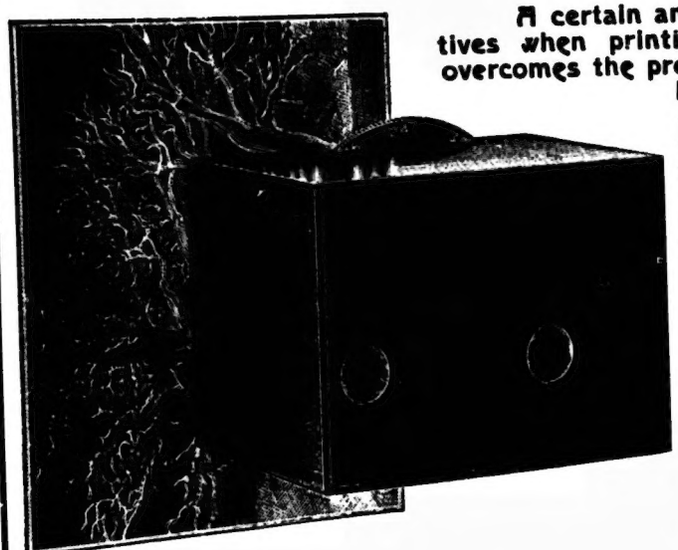
FIG. 3.

design, and suggests what he, presumably, considers an improvement. Our design was as shown in the cut Fig. 2, and the one he illustrates is as shown in Fig. 3. Whatever may be the advantages of the latter over the former, we may point out that this device is by no means new, as will be found by reference to page 138, 1900, Fig. 5, in the *Optician and Photographic Trades Review*, where we described this and many other stereoscopes of the reflecting type.

"ENSIGNOL."

The newest and perhaps the best of all developers for lantern slides. This new product, which has only quite recently made its appearance, will in a very short time become one of the most popular developers on the market. Its action is exceedingly fast but where this is not desired the addition of extra water will always reduce the speed of action. For films of all kinds "Ensignol" developer is of great value. The Watkins developing factor is 16, and as the first appearance of the image is from 10 to 15 secs. after the developer has been poured on, the picture is completely developed in from 2½ to 4 mins. The image builds up gradually, and there is no rushing up or fogging as with some of the other developers claiming exceptional rapidity. With gaslight and bromide papers "Ensignol" gives bright, clean and fogless results. "Ensignol is sold in 1-oz. bottles at 1/9, and you do not have to bother with a lot of other chemicals when making up your solution. A ½-oz of "Ensignol" with 2½-oz. of Soda Sulphite is all you want to make 30-ozs. of concentrated developing solution. A special trial outfit is sold at 8d. Make a point of trying "Ensignol."

DAWSON'S DENSITOMETER



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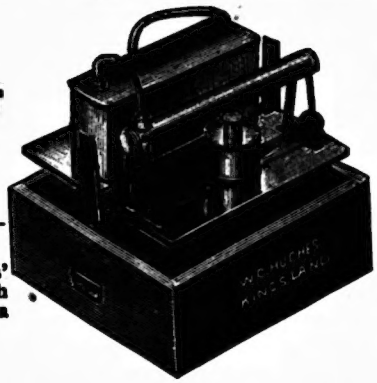

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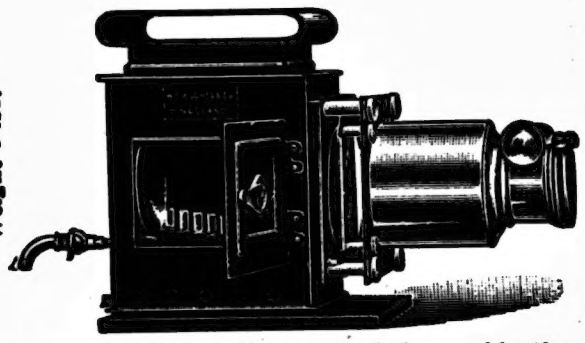

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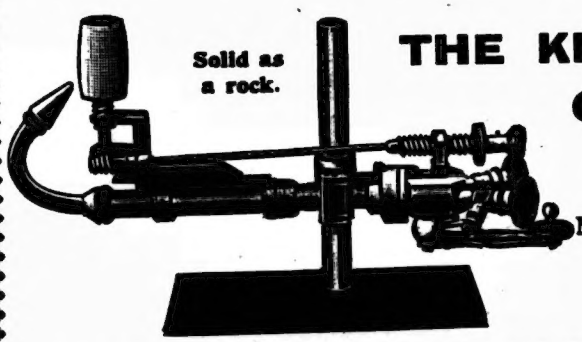

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